

I don't expect anything from this afternoon

I will let time soften, stretch, open its seams and let the threads peek out from behind

For violin, bass clarinet, violoncello and percussion

Pilar Miralles

Musiikin aika - Norrbotten NEO

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I will let time soften, stretch, open its seams and let the threads peek out from behind

For violin, bass clarinet, violoncello and percussion

Duration: around 13' (can fluctuate)

Instructions for performance

General

All accidentals used in passages with no bar lines apply only to the note they precede. In passages featuring bar lines, accidentals apply to notes within each bar.

Indicated durations in seconds in all parts are to be interpreted freely. The numbers are only given as a reference. Metronomic marks are also indicated as *ref.* (referential). The tempo should be always flexible, perhaps more static than flowing.

The score document includes the bass clarinet and violin part (pp. 1-4), the cello part (pp. 8-9), the percussion part (p. 10) and the "joint section" part (pp. 5-7). Each instrument needs its specific part and the joint section, common to all instruments.

The dynamic balance between the three elements of the piece (cello, percussion and violin-clarinet duo) should be similar at all moments. No instrument should be highlighted over the others.

Very soft dynamics can lead to imperfections in the timbre, and those are very welcome.

About the joint section: Each instrument will play its specific part as indicated and, at a certain point, they all merge into the so-called "joint section". In order to cue the beginning of the "joint section", the violin and clarinet will put down the instruments to their laps for the first time when indicated (and, therefore, they should avoid resting their instruments before that moment during the fermatas). This gesture will serve as a cue for the cello and percussion players to get ready for the "joint section" as indicated in their respective parts. When they are ready, the clarinet or violin players can cue the beginning of the "joint section" with a subtle gesture. The "joint section" shouldn't be perceived as a separate section, there should be no direction towards it, and it must not represent a contrast: the character and dynamics are similar to those of the rest of the piece. It just *happens* within the shared framework of the entire work.

Percussion

The percussion set, as indicated on the percussion part, includes these groups of instruments:

- Vibraphone
- Glass chimes and triangle
- Log drum (medium-large size) and tambourine
- Two suspended cymbals of different size
- Two cowbells of different size (the largest available)

Mallets and objects used for playing the instruments are: a bow, a coin, a drumstick, a pair of soft mallets, and a triangle stick.

Disposition of the players

I don't expect anything from this afternoon is a piece that is a room. The performers create a space in time where both players and listeners can find themselves and *stay*. The entire work happens within a small framework where quietness and stillness contribute to the verticality of time. A space, a pause, a blank in expectation, perhaps giving up on daily rates of production, consumption, and optimization. A room to just *stay*.

As a room, each element fulfills a different function:

- The cello represents an old radio machine on the side or corner of the room. The volume is really low and most of the time it is just soft noise coming out of it, but sometimes traces of melodies flow, muffled or distorted. The cellist should sit on one of the sides of the stage, looking at the front (to the audience).
- The percussion represents a window of the room that has been left open. Perhaps its sounds will intermingle with the actual possible external background noises. It should be situated in the back of the stage, maybe towards the center, but behind the rest of the players.
- The violin and clarinet perform an almost soundless monologue that does not go anywhere, featuring plain, short phrases separated by long pauses. They should sit on the other side of the stage, and they should face each other (mirror position), sitting completely sideways to the audience.

These three elements could be more or less separated depending on the available space, but they should be perceived as independent element, yet occupying (and indeed shaping) the same *room*. The more separated, the more difficult it is to play together in the "joint section", but this fact could create a beneficial effect, as they try to follow each other, to search for each other, to tune in with each other and, by doing so, to *become one with the room*.

At the beginning of the “joint section”, I left a paragraph on the score about the donation of Merike Metsna’s piano to the Kalajama Museum in Tallinn. I walked into that room, noticed the old, big radio turned on, on the other side at a soft volume, and the opened window, and I played on the piano an anonymous melody set on its music rack, accompanied by that text. Then, I composed this piece and inspired the chords of the “joint section” in that anonymous melody. I didn’t expect anything from that afternoon and by doing so, I chose to just *stay*.

I don't expect anything from this afternoon

I will let time soften, stretch, open its seams and let the threads peek out from behind

{ Transposed score }

For violin, bass clarinet, cello and percussion

Pilar Miralles (2023)

Durata: ca. 13'

Allow about 10" of cello's noise (percussion will enter at about 5")

Tranquillo ♩ = 48 ref.
Very flexible, play together but don't follow exact pulses
 almost no vib. sempre
 poco flautato
 con sord. sempre

Indicated durations to be freely followed. Sync with clarinet.

10" 6" 6"

Violin

pp dolce e legato *ppp* *ppp legato*

Allow about 10" of cello's noise (percussion will enter at about 5")

Very flexible, play together but don't follow exact pulses

Indicated durations to be freely followed. Sync with violin

10" 6"

Bass Clarinet in B \flat

ppp dolce e legato *pppp* *ppp*

Vln.

pp *ppp* *pppp* *ppp* sempre molto legato (non vib.) ord.

8"

B. Cl.

pp *ppp* *pppp* *ppp* sempre molto legato a bit airy

8"

Vln.

8"

B. Cl.

8"

2 almost no vib.
flautato e sul tasto

Vln. 6" poco flautato sul G

pp dolce e legato *ppp* *pp* *ppp*

B. Cl. ord. 6" *pp dolce e legato* *ppp* *pp* *ppp*

Vln. 8" sul tasto 6" (non vib.) ord. *ppp* sempre molto legato

B. Cl. 8" 6" a bit airy *ppp* sempre molto legato

ppp *pp* *ppp* *ppp*

Vln. 10"

B. Cl. 10"

Vln. almost no vib.
molto flautato e sul tasto 4" sul tasto

pp dolce e legato *ppp* *ppp* *pp* *ppp*

B. Cl. ord. 4" *ppp dolce e legato* *pppp* *ppp* *pp* *ppp*

Vln. non vib.
molto sul tasto
sul G 6" 8"

pppp *pp dolcissimo* *pppp*

B. Cl. 6" 8" *pppp* *ppp molto legato* *pppp*

almost no vib.
poco flautato

8"

sul tasto

Vln.

ppp molto legato

pppp

ppp

pp

B. Cl.

pp dolcissimo

pppp

ppp

pp

Put your instrument down to your lap calmly. Allow the cello and percussion to come back to their "framed excerpts". When ready, violin or clarinet can cue the "joint section" with a subtle gesture

non vib.

6"

non vib.
molto sul tasto
sul G

4"

sul G

10"

Vln.

ppp *pppp*

ppp dolcissimo

pppp

B. Cl.

ppp *pppp*

ppp dolcissimo

pppp

Put your instrument down to your lap calmly. Allow the cello and percussion to come back to their "framed excerpts". When ready, violin or clarinet can cue the "joint section" with a subtle gesture

♩ = 48 ref. sul tasto sempre
sul G sempre
con sord. sempre

Vln. 4" 6" *ppp* *dolcissimo* *ppp*

B. Cl. 4" 6" *ppp* *dolcissimo* *ppp*

The end of the piece is
carried out by the cello
and percussion players.
Listen to them calmly

Vln. 8" 4" *pppp* molto sul tasto till the end

B. Cl. 8" 4" *pppp*

The end of the piece is
carried out by the cello
and percussion players.
Listen to them calmly

...this piano belonged to Merike Metsna who was the manager of the Kalinin, later Children's Museum. The piano comes from her childhood home where her sister Daisy "Deps" Rajango used to play it. Donated by: Merike Metsna...

Joint section

Tranquillo ♩ = 52 ref.

non vib. sempre
poco sul tasto sempre
con sord. sempre

Barlines are set as a reference
for the all-together playing.
They don't represent any
metrical organization

Vln. *ppp dolce, semplice* *pp* *ppp*

B. Cl. *ppp dolce, semplice* *pp* *ppp*
non vib. sempre
poco sul tasto sempre
con sord. sempre

Vc. *ppp dolce, semplice* *pp* *ppp*

Perc. *ppp sempre*
Vibraphone (motor off) with bow (l.v. sempre) simile
Susp. cymbals (hi, lo) with bow gently, no need to get high overtones
Vibraphone
ppp *"pp"* *ppp*
Red. sempre

Vln. *pp* *ppp* *pppp* *ppp*

B. Cl. *pp* *ppp* *pppp* *ppp*

Vc. *pp* *ppp* *pppp* *ppp*

Perc. *ppp* *"pp"* *ppp*
Susp. cymbals (hi) with bow simile
Vibraphone

Vln. *pp* *ppp* *pp* *ppp*

B. Cl. *pp* *ppp* *pp* *ppp*

Vc. *pp* *ppp* *pp* *ppp*

Perc. Susp. cymbals (lo, hi) with bow (l.v.) *pp* *pp* *ppp* Vibraphone

Vln. *ppp* *pp* *ppp*

B. Cl. *ppp* *pp* *ppp*

Vc. *ppp* *pp* *ppp*

Perc. Susp. cymbals (lo, hi) with bow (l.v.) *pp* *pp* *ppp* Vibraphone

[illegible]

Opening the piece and aleatoric field:

Open the piece alone, sustaining the framed excerpt ("air noise") for around 20". Choose freely among the rest of the excerpts in any order, at any time. Come back to the framed excerpts after one or two other excerpts for another 10-15". Excerpts can be repeated, and melodies can be cut mid-way ad lib. Metronomic marks and given durations in seconds are only referential.

"Joint section" and ending the piece:

Before the "joint section", the violin and clarinet players will put down their instruments to their laps for the first time. You should then finish calmly any current excerpt being played and come back to the framed excerpt (time can be taken to turn the pages if needed). The violin or clarinet will then cue the "joint section" with a subtle gesture. When the "joint section" is over, come back to the excerpts for about two more minutes ad lib. When the percussion player is no longer playing, come back calmly to the framed excerpt and close the piece as it started.

I don't expect anything from this afternoon

Cello part

"air noise" effect:
mute the string lightly
and use very light
bow pressure



"ppp"

Animato ♩ = 60 ref.

Flexible, pastorale

poco vib.

poco sul pont.

(gradual change)

rit.

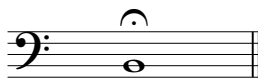
molto sul pont.



Sustain the chord for 7-12".
Fluctuate between different
bow pressures keeping the
soft dynamic.

non vib.

molto sul tasto



"ppp"

Tranquillo ♩ = 56 ref.

poco vib.

low bow pressure (*flautato*)

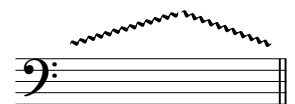
poco sul pont.

molto sul pont.



Gliss. with open harmonics for 7-12".
Go very slowly up and down over the
C string touching the string slightly
to get the open harmonics. Change
direction ad lib.

molto sul pont.



"ppp"

Animato ♩ = 60 ref.

Flexible, pastorale

poco vib.

molto sul pont.

rit.

poco sul pont.

molto sul pont.



Sustain the chord for 7-12".
Fluctuate between different
bow pressures keeping the
soft dynamic.

non vib.

molto sul tasto

sul C-G



"ppp"

Amapola I...

Moderato ♩ = 60 ref.

poco vib.

low bow pressure (*flautato*)

poco sul pont.

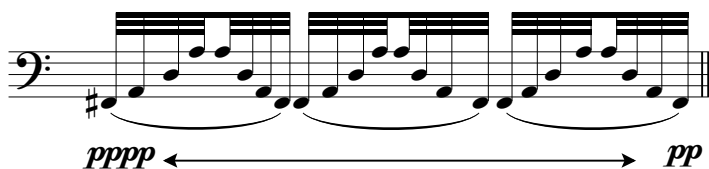
molto sul pont.



Repeat the passage between 1-3 times.
Change bow position and dynamic ad lib. between the indicated frame. Accel. and rall. ad lib.

♩ = 60 ref.

poco sul pont. ← → molto sul pont.



Tranquillo ♩ = 50 ref.

poco sul tasto
(non vib.)

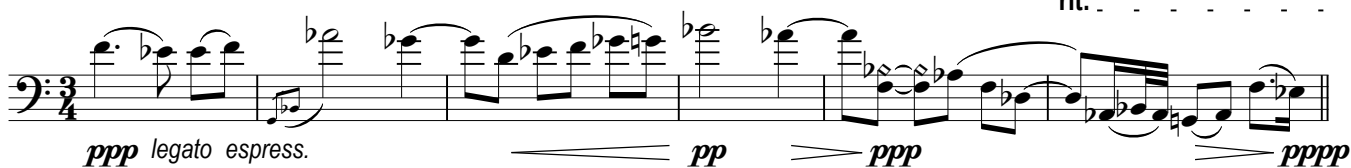


Tranquillo ♩ = 56 ref.

Flexible, rubato

poco vib.

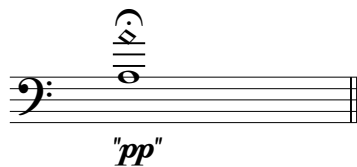
low bow pressure (flautato)



Sustain the chord for 7-12".
Change finger pressure ad lib. to alternate between the open string and the overtone.

· non vib.

poco sul tasto



Tranquillo ♩ = 50 ref.

poco sul tasto

poco flautato

(non vib.)



Amapola II....

Moderato ♩ = 60 ref.

poco vib.

low bow pressure (flautato)

poco sul pont.



Allow around 5" of cello noise and open the piece sustaining the framed excerpt ("bowed cowbells") for around 10". Choose freely among the lists of possible actions to perform on each instrument, improvise in any order and change at any time. After some time (for instance, each minute), come back to the framed excerpt for another 10-15". The sound should be as soft as possible and changes between instrument should be performed subtly and slowly at all times. Metronomic marks and given durations in seconds are only referential.

Before the "joint section", the violin and clarinet players will put down their instruments to their laps for the first time. You should then finish calmly any current excerpt being played and come back to the framed excerpt (time can be taken to turn the pages and change to the vibraphone). The violin or clarinet will then cue the "joint section" with a subtle gesture. When the "joint section" is over, come back to the improvisation for about two more minutes ad lib. When the clarinet and violin are no longer playing, keep playing for some extra seconds and fade out gradually. The cello will close the piece.

Percussion part

- Vibraphone
- Glass chimes and triangle
- Tambourine and log drum
- Two suspended cymbals
- Two cowbells (largest available)

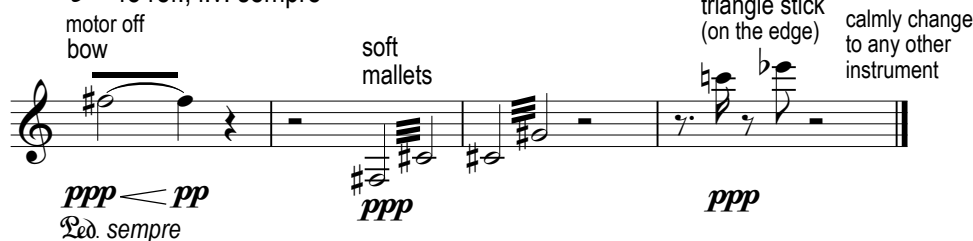
Bow, coin, drumstick, pair of soft mallets, triangle stick.
Read each instrument's instructions for additional possibilities.

Play softly with bow. You can alternate slowly between both cowbells, trying to avoid clear pitch or high overtones.



- Bow on any tone bar (if several, switch slowly), rub softly.
- Triangle stick on the edge of any tone bar (if several, switch slowly). strike gently.
- Roll on any perfect fifth (if several, switch slowly). Sustain for a shorter or longer time, and play extremely soft.

♩ = 48 ref., l.v. sempre



- Drumstick or triangle stick on the edge of the cymbals. Strike gently and alternate ad lib. between both cymbals.
- Gently scratch on the cymbals using a coin, a drumstick or triangle stick, a bundle rod, or the like. Go from bell to edge or around the cymbal.
- Soft rolls with soft mallets. Sustain the roll for a shorter or longer time and alternate ad lib. between both cymbals.

Only during the "joint section", the percussion player will be asked to use the bow on the suspended cymbals.

- The triangle can be gently struck with the triangle stick or, alternatively, with a wooden rod or the drumstick.
- The glass chimes can be gently struck at random spots of the available scale using a knuckle (or with the triangle stick if in use at the moment) and letting them vibrate.

Both instruments can be combined ad libitum.

Both the tambourine and logdrum will only be played by scratching them: Best result is achieved by using a coin: the coin can be rubbed against the tambourine on its flat side, describing a circle or an eight figure. On the log drum, the coin is more effectively used on its edge, rubbing the surface while describing a circle or an eight figure as well. Other possibilities are nails, drumsticks, triangle sticks and the like. Scratches can be sustained for a shorter or longer time and alternate ad lib. between both instruments.